

- 3 Ppöttaraiyan Ve-
 4 nbettin-repb[ā]-
 5 l miga magiṇdu ka-
 6 nḍān śara-mikka-re-
 7 ō-jilaiyān Śa-
 8 tūrumallēśva-
 9 rālaiyam=epre Ara-
 10 nukk-iḍam āgav=āngu¹ [||*]

Second Section.

- 11 Iy-ār [B]ram-
 12 mamaṅgalavaṇ
 13 Śellān Śivadā-
 14 san solliya-
 15 da [||*]

TRANSLATION.

First Section.

Prosperity! The king (who wore) a beautiful garland of *tonḍai*,² Narēndra-Pōttaraiyan, whose cruel bow bristled with arrows, made with great joy in the south³ of Vonbēṭṭu⁴ (this temple) named Śatrumallēśvarālaya, to be the residence of Hara (Śiva).⁵

Second Section.

Brahmamaṅgalavaṇ Śellān Śivadāśa of this village composed this.

No. 28.—KUDIMIYAMALAI INSCRIPTION ON MUSIC.

By RAO BAHADUR P. R. BHANDARKAR, B.A., L.M. & S. (Bo.), INDORA.

This inscription, which I edit from an inked estampage supplied by Rao Sahab H. Krishna Sastri, was discovered in the year 1904 at a place called Kudimiyāmalai in the Pudukkōttai State, Southern India. It is written on a rock on the slopes of the hill behind the Śikhānāthasvāmin Temple. Close to it on its right side is a rock-cut shrine called Melaiḱkōvil, in front of which is a *maṇḍapa*, constructed of cut stone. The inscription at the right end of the 6th and 7th sections is covered by the basement of this *maṇḍapa*, but it is easily seen that only the last few notes in each sub-section (line) are lost, in addition to the words *amāptāh svarāgamāh*.

¹ In this stanza *tonḍai* (l. 1) seems to rhyme with *kaṇḍān* (l. 5 f.).

² Mr. S. Krishnaswami Aiyangar, whom I consulted on this passage, divides *tonḍaiyandār* into *tonḍai* + *am* + *tār* and remarks as follows:—"The garland (*tār*) is one of the usual insignia of the kingly office. Sometimes the personal noun *tārān* is used for 'a king.'—*Tonḍai* or *ādonḍai* is the name of a creeper (*Capparis horrida*) which as tradition asserts, furnished the materials for his garland to the Pallava or ruler of Tonḍai-maṇḍalam, the Pāṇḍya.

³ The syllable *pāl*, which follows the noun *ten*, is one of the many affixes of the locative case.

⁴ This name may be composed of the Tamil *ceṇ*, 'white,' and Kannada *beṭṭa* (usually *beṭṭa*), 'a hill'; or the second portion of the word, *peṭṭu*, may be identical with Tamil *paṭṭu*, a frequent ending of village-names.

⁵ The last word of line 10, *āgu*, is a mere explosive.

The characters seem to belong to the 7th century. They closely resemble those of the early Chalukya period. In particular, it may be noted that the letter *ē*, as in Pallava inscriptions of this period, is almost identical with *ba*. Other peculiarities to be noted are, (1) the use of a small *ma* below the line to indicate a final *m* in the first line of the heading of Section I; (2) the two dots of the *visarga* are sometimes joined by a line, as in l. 2 of the same heading, and (3) the *ā-mātrā* of *hā* in the same line is represented by a stroke above, and not to the right of *ha*. The dots above the letters, which mark the notation, are in several cases doubtful, and in the absence of a clue to their meaning (see below) I have only kept such as were broad and deep.

The most ancient Sanskrit work, which treats of music, is the *Bhāratīya-nāṭya-śāstra*. This treatise, as it has come down to us, shows signs of having been handled and re-handled, and all its parts are not of the same age. The chapters treating of music are among those which show this re-handling to a very marked degree, and for reasons which I have given elsewhere¹ they cannot be assigned to an earlier period than the 4th century A.D. This work while defining different modes of music (*jātis*), does not give actual examples in notation, so that it is impossible for us to obtain a clear notion of the music of that period.

The next treatise available to us is the *Saṃgīta-ratnākara* by Śārṅgadēva, written between A.D. 1210 and A.D. 1247. Though the author of this work gives examples in notation of the modes of music (*jātis*) defined by Bharata, he evidently does so on the authority of some previous writer or writers, though he does not name them. This is clear from the fact that after giving such an example he adds that the music resembles some particular kinds (*rāgas*) existing in his own time. Incidentally it may be mentioned that these examples of *jātis* often do not agree with Bharata's definitions, so that they must be regarded as belonging to a later period. Anyhow in the *Saṃgīta-ratnākara* we have, in notation, music belonging to the author's own period as well as that of some previous period; and examples of the latter the author must have borrowed from earlier works available to him. As a matter of fact many writers on music intervened between Bharata and Śārṅgadēva, but though the latter gives a string of their names, their treatises are unknown to us except in a few scattered quotations given by later authors. In short, at the present day the earliest music in notation available to us is that given in the *Saṃgīta-ratnākara*. Unfortunately the attitude of the author of this work is to explain away discrepancies by interpreting ancient rules so as to make them agree with the actual practice of the day, as I have pointed out elsewhere,² so that only a few of such discrepancies are actually noted by him.

In these circumstances, it is easy to imagine the great value of the discovery of any noted music belonging to a period earlier than that of the *Saṃgīta-ratnākara*. The Kudimiyāmalai inscription supplies such music. The inscription is in characters of about the 7th century A.D., i.e. about six centuries before Śārṅgadēva, the author of the *Saṃgīta-ratnākara*. It is divided into seven sections corresponding to the seven³ classical *rāgas* of the time, viz. (1) *Madhyamagrāma*, (2) *Shāḍjagrāma*, (3) *Shāḍava*, (4) *Sādhārīta*, (5) *Pañchama*, (6) *Kaiśikamādhyama*, and (7) *Kaiśika*. Each section consists of a collection of groups of four notes, arranged in sub-sections of sixteen, each sub-section taking up one line of the inscription. Of course, only those notes are used which are proper to the particular *rāga*. Each group in a sub-section ends in the same note. The note in which a particular *rāga* must be ended is called the *nyāsa* (*final*). That sub-section, which consists of groups having the *nyāsa* for their ending note, is put the last in a section. The other sub-sections are arranged according to the position of the ending note in the Hindu gamut *sa, ri, ga, ma, pa, dha, ni*: a sub-section consisting of groups ending in *sa* preceding one of groups ending in *ri* and so on.

¹ *Ind. Ant.*, Vol. XLII, pp. 158 f.

² *Loc. cit.*

³ See below.

The notes employed in the music of this inscription are as follows:—

sa ra ga a (antara) ma pa dha na ka (kākalī)

The relative vibration-frequencies of these notes determined from the data in the *Bhāratiya-nāṭya-śāstra* are¹ respectively

1	$\frac{10}{9}$	$\frac{3}{2}$	$\frac{4}{3}$	$\frac{4}{3}$	$\frac{3}{2}$	$\frac{4}{3}$	$\frac{15}{8}$	$\frac{15}{8}$
C	D ₁	E _b	E ₁	F	G	A ₁	B _b	B ₁

In the *Saṃgīta-ratnākara* these notes had the same value, but it seems that the values $\frac{4}{3}$ and $\frac{3}{2}$ for *ga* and *ni* respectively had probably come into use also,² which differ from the other values only by a comma. We can, therefore, with certainty, accept these values for the various notes in this inscription. The alternative values of *ga* and *ni* will not affect the character of the music.

In the notation of this music two points deserve special notice:—(1) Each note is expressed by a combination of the initial consonant in the name of the note with the vowels *a*, *i*, *u*, or *ē*, e.g. we have *sa*, *sī*, *su*, *sē*; *rā*,³ *rī*, *ru*, *rē*, etc. Following the same rule, for the note *antara*, which begins with the vowel *a*, we must have the modifications *a*, *i*, *u*, and *ē*; and for the *kākalī*, *ka*, *kī*, *ku*, and *kē*. But in this inscription, we find *a*, *u*, and *ē*, and *ka*, *ku*, and *kē* only. The *i* and *kī* are wanting. In old Hindu music the *antara* and the *kākalī* received the same treatment and it is therefore to be expected that of *i* and *kī*, if one should be excluded, the other would be excluded on identical grounds.

I am not able to say what the different vowel endings are intended to indicate, but any one can see that it has no affinity with the similar nomenclature invented by Gōvinda Dīkshīt at a later period.⁴ The music in the inscription appears to be intended for the *vīṇā*, since it has been given the title *chatusṣprahāraṣṭarāgamāḥ* or authoritative texts of notes produced by four *striking*s (of the string); and I think the vowel endings may indicate the particular ways of striking or plucking the string, such as are mentioned in various old works on music, e.g. the four *sāraṇḍ*s mentioned in the *Saṃgīta-ratnākara*, p. 485.

(2) The second point in the notation deserving notice is the dots on the tops of some of the notes. I cannot suggest any explanation of this sign. I do not think, however, that it indicates the lowest of the three octaves as it does in the notation of the *Saṃgīta-ratnākara*.

The seven *rāgas* in which the music is written did not exist at the time of the *Bhāratiya-nāṭya-śāstra*, for none of them are mentioned in the chapters of that work specially devoted to music. That work, as has been already remarked, has received numerous re-handlings, and what is still more noteworthy, many quotations said to have been derived from it cannot be found in any of the manuscripts available to us. Thus Kallinātha quotes the following verses as from Bharata in his commentary on the *Saṃgīta-ratnākara*:—

tathā ch=āha Dharataḥ |
pūrvaraṅgō tu śuddhā syād bhīṇvā prastāvanāśroyā |
vīśarā mukhya(kha)yōḥ kāryā garbhē gaudī vidhīyatē |
sādhārit(ran)=āvamarshe syāt samāhau nirvahanam(nē) tathā ||

These verses are nowhere to be found in Bharata's work. Indeed Kallinātha ought to have seen that they go contrary to the teaching of that author, as he has himself noticed pro-

¹ *Ind. Ant.*, Vol. XII, pp. 254 ff.

² The grounds for this statement will appear in a subsequent article in the *Indian Antiquary*.

³ The name *prahāḥ* begins with a vowel, but the consonant *r* is used in the case of that note.

⁴ Chinna Swami Mudaliyar's *Oriental Music*, pp. 14 ff.

⁵ *Saṃgīta-ratnākara* (Ānandāśrama series), p. 165.

viously that Bharata speaks of four *gītis* only, viz. the *māgadhi* and others,¹ which are quite different from these five. The alleged quotation proceeds further thus,—

mukhē tu madhyamagrāmāḥ śaḍjaḥ pratimukhē tathā |
garbhē sādharitāś=ch=aiva hy=avamarsē tu pañchamāḥ ||
sāmhārē kaiśikāḥ prōktaḥ pūrvarāgē tu śhāḍavam(vah) |
chitrasyāśādasāṅgasya (?) tv antē kaiśikamadhyamāḥ |
śuddhānām viniyōgō=yam brahmaṇā samudāhṛitāḥ ||

These verses lay down the rules as to when the seven *śuddha rāgas* are to be used in a *nāṭaka* (drama), and these are the very seven *rāgas* in which the music of this inscription is written. Though these verses are quoted by Kallinātha as from Bharata, that work has only got the following:²—

tataś cha kāryabandhēshu nānābhāvasamāśrayam |
grāmadvayam cha kartavyam yathā sādharanāśrayam ||
mukhē tu madhyamagrāmāḥ śaḍjaḥ pratimukhē bhavāt |
sādharitām tathā garbhē vimarsē ch=aiva pañchamam ||
kaiśikam cha tathā kāryam gāna[m] nīgra(rva)hanē budhaiḥ |*
sāmniṣṭāśrayam ch=aiva rasabhāvasamanvītam ||

In the first place let it be noted that only five names, likely to be understood as being those of the above mentioned *rāgas*, occur in these verses. Secondly, the manuscript A³ reads *madhyamāḥ* for *pañchamam*, which further reduces the number. The manuscript A, I may remark, is on the whole more trustworthy than those on which the printed edition is based. Thirdly, it must be remembered that none of these names occur as belonging to *rāgas* in the special chapters of the work treating of music. All this at once makes one think that the names, as used here, do not belong to *rāgas* at all, and this conjecture is borne out by the explicit statement contained in the first *śloka*, which Kallinātha has not quoted. From this *śloka* it is evident that the rules in the following verses are not for the use of *rāgas* of those names, but for the two *grāmas* and the *sādharana* mentioned in an earlier part of the work. Thus, music in the *madhyama-grāma* is to be used in the *mukha* portion of a *nāṭaka* and again in *vimarsa* (or *avamarsa*), music in the *śaḍja-grāma* in the *pratimukha*, music in the *sādharana* (*sādharitam* is thus a mistake for *sādharanam*) in the *garbha*, and music in the *kaiśika* in the *nīravahana*.⁴

It is thus clear that the seven *rāgas* of this inscription did not exist in the time of the *Bhāratīya-nāṭya-śāstra*. When they came into existence is not known, the present inscription being their earliest record. They occur in the *Saṅgita-ratnākara*, a treatise of a much later date (see above), and in a work called the *Nārada-śikṣā*, the date of which is not known, but which is presumably based on a certain work of Nārada, referred to in the *Saṅgita-ratnākara*. What is more, the *Śikṣā* mentions only these seven *rāgas*, whereas the *Ratnākara* mentions many others, thus showing that the former represents music of an earlier period.

I shall now proceed to discuss whether the music of the inscription agrees with the definitions of the seven *rāgas* as given in the two works. It must be remembered that out of the various modifications of these *rāgas* given in the *Ratnākara*, we have to deal with the *śuddha* variety only, e.g. *śuddha sādharita*, *śuddha kaiśika*, etc. In the *Śikṣā* there is no mention of any modifications.

1. *Madhyama-grāma*.—According to the *Ratnākara* this *rāga* contains the *kākalī* (*D* of the European music, if *C* represents the *śaḍja*) instead of the *nishāda* (*D_b*). According to the

¹ *Loc. cit.*, p. 151, *Bharataḥ punar māgadhy-ādayaś chātara eva gītīr uktavān*.

² See p. 406 (ed. Kāvyaśālā).

³ See *Ind. Ant.*, Vol. XI, p. 158, n. 2.

⁴ For *sādharana* and *kaiśika* see *Bhāratīya-nāṭya-śāstra*, pp. 306-309. For the five *candris* (*mukha*, *pratimukha*, etc.), see pp. 211-212.

Śikṣā, however, this *rāga* contains the latter note. The music of the inscription agrees with this. Further, the *Śikṣā* says that in this *rāga* the note *dhaivata* is *ḍurbala* (weak), which is borne out by the inscription. For, there are no combinations of notes ending in *dha*. A weak note is never made the *nyāsa* (final) or *apanyāsa* (a secondary resting note, the *nyāsa* being the final resting note). The final is *ma* (F).

II. *Shadja-grāma*.—According to the *R.* this contains the notes *antara* (E) and *kākalī* (B); but according to the *Śikṣā* it contains the regular notes *gāndhāra* (Eb) and *nishāda* (Bb). The inscription again agrees with this. But though the *Śikṣā* says that the *nishāda* is only 'touched a little,' we have groups of notes ending in that note. The final is *ma* (F).

III. *Shādava*.—According to the *R.* this contains the notes *antara* (E) and *kākalī* (B), whereas the *Śikṣā* says it contains the *nishāda* (Bb) and says nothing about the other note, and we must therefore assume it to be the usual *gāndhāra* (Eb). In the inscription we find the *antara* (E) and *nishādā* (Bb). We have no groups of notes ending in the *antara*. Nor have we groups of notes ending in *pa* and *nī*. The *R.* notices that *pa* is 'weak.' The final is *ma* (F).

IV. *Sādhārīta*.—According to the *R.* this *rāga* contains the notes *gāndhāra* (Eb) and *nishāda* (Bb), but according to the *Ś.* we ought to have *antara* (E) and *kākalī* (B). The inscription agrees with the latter. There are no groups ending in *antara* and *kākalī*. The sub-section of groups ending in *dha* precedes the one ending in *pa*, for which I have no explanation to offer. The final is *ma* (F).

V. *Pañchama*.—According to the *R.* this contains *antara* (E) and *kākalī* (B) notes; but according to the *Ś.*, *antara* (E) and *nishāda* (Eb). The inscription agrees with the latter. There are no groups of notes ending in the *antara* (E). The final is *pa* (G).

VI. *Kaiśika-madhyama*.—According to the *R.* this contains *gāndhāra* (Eb) and *kākalī* (B) and leaves out *riśabha* (D) and *pañchama* (G).¹ The *Ś.* simply says that the notes are the same as those of the *Kaiśika*, but the final note (*nyāsa*) is *madhyama* (F). In the *Kaiśika* it is *pañchama* (G). The *Ś.*, in its definition of the *Kaiśika*, only makes a special mention of the *kākalī* (B), and we must therefore presume that the other notes, if they occur, must be the ordinary ones and among them the *gāndhāra* (Eb). Thus there is an agreement of the two works. The inscription, however, shows *antara* (E) and *kākalī* (B). There are no groups ending in these notes.² The note *pa* (G) is altogether wanting, which agrees with what the *R.* says in its definition of the *rāga*. But the note *ri* (D) does occur, though according to *R.*'s definition it should be absent. In the *ākṣiptikā*, however, given as an example in the *R.*, both *ri* (D) and *pa* (G) are found, though they are absent in the *ālāpa* and the *karana* given in that work. The final is *ma* (F).

VII. *Kaiśika*.—According to the *R.* this *rāga* contains the *kākalī* (B), the other notes being the usual ones. The *Ś.* also says the same (see above). In the inscription, however, we find the *antara* (E) instead of the *gāndhāra* (Eb). The final is *pañchama* (G). In group 4, l. 33, we have *amimarē* which is a mistake, probably for *apamarē*, since nowhere else in the inscription does the same note occur consecutively.

It will thus be seen that there are discrepancies in the three works as to the nature of the *rāgas*. Even in the days of Maṭaṅga, a writer previous to Śārāgadēva, the author of the *S. R.*,

¹ The *ālāpa* and *karana* given in the *S. R.* agree with this, but the *ākṣiptikā* does not. Further the *grāha* or initial note is said to be the *śadja* of the *tāra* octave (the highest of the three octaves). In the examples it is the *śadja* of the *mandra* (lowest) octave, probably a misprint.

² In the *Bhāratīya-nāṭya-tātra* the *antara* and the *kākalī* are described as weak notes to be used under great restriction, and that they can never occur as finals. If we examine the inscription we find that this rule apparently holds good here also (see Sections IV, V, VI) except in Section VII. Even in this section it will be noticed that these notes are not the absolute finals (*nyāsa*) but only *apanyāsa* (intermediate resting notes), the real final of the *rāga* being the *pañchama*.

such discrepancies existed, as can be seen from certain quotations from that author which have come down to us. But on the whole the inscription agrees more with the *Nārādī-sikshā* than with the *S. R.*, which must be explained, I think, by the former work representing an earlier period of music. Further, the author of the *S. R.* consulted works on music from various parts of the country (see below), before writing about the music of an older period than his own, and he made a selection of definitions—on what principle we do not know. The music in the inscription, on the other hand, must have been current at the time of its composition in the district in which the inscription is found. We have seen that this music is in much better agreement with the *Nārādī-sikshā* than with the *S. R.*, which was influenced by musical treatises of different parts of the country (see the introductory *śloka*s and frequent references to the Southern Indian music in the *S. R.*). Mr. Chinnuswami Mudaliar in his *Oriental Music* says that the Southern Indian Music is founded on the teachings of Nārada, whereas that of Northern India rests on the basis of Hanūmat's teachings.¹ Mr. Mudaliar gives no authority for his statement; perhaps it is a tradition. If so, the better agreement of the inscription with the *Nārādī-sikshā*, which we have noticed, would seem to lend colour to it, though a similar comparison with the treatise of Hanūmat (which is no longer extant) is necessary before one can make a definite statement. Of course, this refers to older times. The more modern Indian music from the 16th century onwards has been greatly influenced by the music of the Arabs, in all parts of the country.

This treatise, according to the colophon, was composed by some king, who was the pupil of Rudrāchārya. It is impossible to say whether this Rudrāchārya be the same as Rudraṭa mentioned by Matanga (*vide S. R.*, p. 82).

SECTION I.

सिद्धम् ।² नमः (i) शिवायः) ॥

मध्यमयामे चतुष्पहारस्वरागमाः

1	संनेपुंस	गिनेगिस	नेपुनेस	सुपुनेस
	मिरगिस	रुंगेनुंसुं	सगिनेस	नेमुपेसुं
	मिगनेस	पेमुनेस	रमिगसे	धुनेगिस
	नेपुनेस	पिसपिसे	गधुनेस	मुनेपु७
2	नपेरुंगे	मिगरंग	नेसरगि	धुनेरयि ।
	सगिनेगुं	पेमुंरगि	[मु]पेरुंगे	गिसरगि
	सनेरगि	रुंगेनुंगे	पिगरंग	नेपुंरगि
	सुंगेरंगे	गरेमिग	पिनेरगि	सेरमिग ॥
3	पुंस[मु]पे	गिसनेपुं	नेसनेपुं	मनिमपि
	धु[ने]मुपे	समुनेपुं	निसनिय	रेगमुपे
	³ धुसु[नि]युं	सिधुनेपुं	सधुनेपुं ⁴	नेसमुपे
	गुपेमुपे	सगिनेपुं	नेधुनेपुं	गिसमुपे ॥

¹ Of course, this is to be understood to mean that the two authors have recorded the music of their respective provinces.

² The *akshara* म् and the vertical stroke after it are entered below the line. The headings are all written in the left-hand margin.

³ धु seems to be corrected from धि.

⁴ Originally नु was engraved in place of ने.

4	नेपुंधुने निमप'नि मिगसेनु सनेधुने	मुंसधुने नेसधुने सेगसेनु [सं]गिधुने	रगिधुने मुनेधुने गसेमुने निमधेन	गिसधुने समिधुने पुंसगुने पेसुंगिने ॥
5	मुंसपेसुं नेगिसमि धेसनेमुं रगिसेमुं	गिनेसमुं मुपेसमि गसेपिम नेसनेमुं	नेमिसमि रगिपेसुं सुगेसुमं निसेपिमं	सधुनेमुं गिसपेसुं मिधुनेमुं रुमेगुमे ॥

समाप्ता[*] [स्व][रागमा:]*]

SECTION II.

पङ्क्त्यामे चतुष्पद्वारस्वरागमाः

6	सगि'धेस गिनेधुसे समंगिस रुगेधुसे	मुंरुगेसुं पुंसधेस पुंधुनेस धिमगेसुं	मिगधेस पेनपेसुं नेरगिस सपुं'धेसु]	धेसेपेसुं सगिपेसुं धिनेपुंस नेपुंगिस ॥
7	मुंरुगेसुं पुनेगिर धेसगिर धुनेसरि	गेधुसुंरे धेसनेर पिसेगिर नेपुंसेर	गिधेगिर धिमगेसुं पुंगिधेसुं धेरुंगिर	गसेगिर रधेगिर न[पे]गिर गिरधेसुं ॥
8	गुपे'रुगे धुसेरगि रुगेसुगे धुसेमिग	गिधेरगि सपे'रुगे पिसेरगि नेपुंसेग	सधेरगि मिरमिग समिरगि धिपमुगे	धेसुंरगि धेगिसगि [धे]गिरगि नपेसुगे ॥
9	नेपुंरपि मुंधेनपे पुंसनेपुं पसेगपि	पुंधुनेपुं रगिनेपुं धेनगुपे धुसेगपि	गिधु[नेपुं] गिरनेपुं [सर]गिपे धेसगुपे	नपेगुपे नेसरपि पिरगुपे गिसगुपे ॥
10	धुनेपुंधे गुपे'नधे धुसुगेधुं सुंरुगेधुं	गपिगधे पिसेगधु पेसुन[धे] गेसुगेधुं	गिसनेधु सेगनेधु रगिपुंधे सगिपुंधे	[नेपुं]गिधे समिगधे पिरगिधे मिर[गिधे] ॥

* q is corrected from प.

* The q is preceded by an i-mātrā in addition to the i-mātrā

i mātā

11	नेगिधुने पुंगिधेन पुंधुसेनु पुंनुधुने	धुसेधुने धेगिधेन रेगसेनु गपिधेन	गिपुंधुने गिधुसने गिसगिने पेसगिने	सपुंधुने र[धे]सने गसेपुने पिगधुने ॥
12	गुंनधेसुं रुंमसुंमं गेरुंमं पिरेगमि	सगि[धे]सुं गिस[धे]सुं रुंमधेसुं मुंगिधेसुं	गिधेसमि नेसधेसुं गधुनेसुं रेगधेसुं	सेरगमि सरगमि मिगधेसुं सपुंधेसुं ॥
समा[ता]: स्वरगमा:*				

SECTION III.

पाडवे चतुष्प्रहारस्वर[१*]गमा:

13	सधुनेस रुंउमं[सुं] मुनेधुसे धेनरिसे	मुंधुनेस मंमुपंम रधुनेस मुधेरसे	नेधुरसे अमिपेसुं धेमरिस संरधुंसे	मिनेधुस रिसधुसे रिधेरिस मिरधुसे ॥
14	रुंधेमरि अमिधेर नेधुमेर धुनेमेरि	धेनधेरुं धुंसुंमंरुं मुधेसरि धेरुंमिर	मिरधेरुं मंमंमंरुं समं[धे]रुं मिरमेरुं	सरिधेरुं रिसधेरुं धिणमेरे रमिसेर ॥
15	मंरुंरेधुं सनेमंधं से[र]मंधे मुधेनधे	मुंरुंनधे [रुं]मंनधे नधेमुंधे रिसनधु	सधुनेधु मिरनेधु उंमंनधे नेमंनधु	रिसमंधे सेमुनेधु मि[र]मंधे सधेमंधे ॥
16	नेधुने[सुं] धुनेउंमं पधिणस पुंधेनस ^१	रिधेनमं [अ]सेअमि [रे]सुणस नधेउंमं	मसेअमि मंरुंउंमं धुनेउंमं मिधुसेमं	धुसेअमि धिअसेमं धिअसुणस धे[रुंउंमं] ॥
समा[ता]: स्वरगमा:*				

* The 3 sign, which is attached to this letter is probably due to a mistake.

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SECTION IV.

साधारिते चतुष्पहारस्वरागमाः

17	सपुंकेस	मुंधेपुंस	धेपुंकेस	रिसपे[सुं]
	कसिपेस	सुंरुपेस	धेरुपेस	रिधेपुंस
	पुंधुकेस	मेरुमेसुं	मिसेरसे	रपुंकेस
	मेरुपेसुं	मिरक[सि]	अमिरसे	पुंधेर[से] ॥
18	सेपुंधेरुं	समेसुंर	मिमधुरे	पुंधेसरि
	उमेसुंर	धमिधेर	धेरधेरुं	सधेसरि
	पुंधेमिर	धे[पुं]धेरुं	मिपुंधेरुं	सधेमिर
	मिरसुंर	सुंरुमे[र] ¹	धि[म]धेर	धेपुंसरि ॥
19	धेसपुंधे	पुंकेसधे	सपुंसधे	रिसपुंधे
	सुंरुसधे	रिकेसधे	मिरसेधु	केसपुंधे
	रपुंसेधु	केरि[प]धे	सुंसपुंधे	धिरेपंधि
	सेरपुंधे	रुंधेपुंधे	सधेपुंधे	मिरपुंधे ॥
20	पुंसधेसुं	धेसधे[पुं]	मणधिप	रिसधेपुं
	संधेरुपे	रुपेरपि	धेरुंधेपुं	मणमपि
	² [स]पुंधेपुं	धेसरुपे	उंमुंधेपुं	धिपरेपुं
	मि[र]धेपुं	केसधेपुं	अमिरुपे	सुंस[धि]. ³
21	पुंसधेसुं	मिरसेसुं	सेसुंअमि	अमिसेसुं
	सधेउमे	रिसधेसुं	पुंधे[म]मि	धेपुं . . ³
	.[पि]णम	सुरेधिम	रेपुंधेसुं	मि[सुं]धेसुं
	सधुमेम	पुंकेसमि	मेसुंधेसुं	धि . .[सुं] ⁴

SECTION V.

पञ्चमे चतुष्पहारस्वरागमाः

22	पुंनेधुसे	रपिमसे	पिमपेसुं	ने[उं]सेसुं
	समिरसे	धुनेमिम	नेसपेसुं	रिसमेसुं
	सधेरिसं	नेपुंरिस	पुंसेरसे	धिअमिसे
	नरुपेसुं	नेरमिसे	धुरपि[से]	मिअमे[सुं] ॥

¹ The letter in brackets may possibly be ह.² The stone is here broken. The missing letter must be a variant of ध, probably धु; after it, the usual ay of punctuation (see above).

Stone damaged here.

³ The stone is here mutilated. The letter immediately following पि may possibly be न. The usual ending a section (see above) are also wanting.

symbols

words

23	मुंपेंसरि रुंउंमैंरुं धेनपेंरुं रंनपेंरुं	नेमुंपेंरुं मधेसरि रिसमैंरुं धेन[मैं]रुं	सधुनेर नेधुनेर मपिमरे पिअमिरे	पिमसेर पिरसेर पुंधुनेर स[उं]मैंरुं [॥*]
24	पेमुंरमि पिरपेंमुं रुंपेंसुंमैं सेरअमि	रुंमैंउंमैं पिमसेमुं नपेंउंमैं रसेरमि	मपिअमि नपेंरुंमैं मिसेरमि धुसेपिम	नेरसेमं रुंधउंमैं नेपुंनेमुं पिरसेमुं ॥
25	धुनेसधे रधुनेधु अमिरधे स[मुं]पुंधे	नधेपुंधे नेरिसधे मुंपुंनेधु रुंमैंसधे	पिरमिधु मुंपेंमुंधे सेरमुंधे रमिपुधे	नेपुंनेधु रिसरिधे पिसनेधु धिनेमुंधे
26	नेरुधेन पुंरधुने [र]मिधेन मुंपुंधेन	उंमुंधेन सुरिधेन रिपुंधेन धेरुंने	रिसधुने पेंमुंधेन धेरुंधेन धिपुंधुने	रनेधुने मिरधुने रुंउंमैंन सरिधेन ॥
27	[र]एमपि मपिरेपुं [र]मिउपें रिपुंनेपुं	मैंउंमुंपें ने[उं]मुंपें रुंनमुंपें धेरुंनपें	रिसनेपुं रुंधेउपें मिअमपि सुपमपि	रधुनेपुं धिएमपि धेनरिपें र[ने]मुं□पें*

SECTION VI.

कौशिकमध्यमे चतुष्पहारस्वरगमाः

28	समुंकेस रि[स]केस धुंसेरिस [मुं]रुंकेस	मुंधेकसि सुंसेधसि धेरिकेस मिरकेस	धेमुंकेस धेमुंकेस रिसरेसं रमिकेस	मिरमिसे अमिकेस सं'रि'केस मैं[सि]..
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Originally रि was written and then corrected to र.

also possible.

* Stone broken. The missing portion must be the usual punctuation.

* Originally मुं was written and then corrected to सुं.

* The form of this letter is somewhat abnormal. It is possibly धं.

29	धिमसरि सकेसरि धुकसरि संमंरं	धेरिसरि मुंधेमिर केसधेरं रमिधे[रं]	रुंधेसरि के[स]मिर रिकेसरि रिधंमंरं	सरिसंरं मिकेसरि धेरुसरि सके ..
30	धुकसेधे केसमंधे समंसधे धिरमधि	मि[संमं]धे उमंस[धे] धिएमधि धेरुमधे	मधिसधु रिधेसधे धेममंधे मुंकेसधे	सेकुसेधु सउमंधे सुंधेसधे मधि ..
31	संमंरुमं समंधेमं [रं]मंधेमं मधिरुमं	रिसधेमं केसधेमं सधेरुमं धुमंरुमं	केसउमं धिमएम रिकेसमु ¹ मिकेसमु	धुरंसुमं धुमेधुम धेकसिमं धे[स] ..

SECTION VII.

केशिके चतुष्पहार[स्व]रागमाः

32	सउमंमं रिधुकेस रुमंधसि केसरिस	रिकेरिस धुकेरिस मंधेमंमं उमंधेम	धुमंधेस केसधुसे मिधेमंमं धिमंमंमं	मुंकेरिस अमिकेस सकेरिस क[मि] ..
33	मुंधेमिर मिरमंरं उमंकेर [के]रसेर	पिसेमि[र] सकेमिर मिअधिर मिमधिर	मंउमंरं मुंसंपरं अपिसेर मुंपेमु[रं] ²	अमिमरे धेपंसरि पंरंधे[र] म[पि] ..
34	[सं]रं उं मपिमए रसेमिअ रपमए	सिधेमंउं धु[से]मि[अ] कुंसेमिअ रुंउमंउं	मंध[मंउं] धि[मके]उं मिअमंउं मस ..	मिअकेउं धेरुमंउं मंरु[मं]उं
35	सेकुसेमं सेमपेमं उमंरुमं उमं[धे]मु	रपेउं[मं] रपंरुमं सरिपेमं रिधेरु[मं]	[मुंरं]मं पिरे[अ]मि धिपएम अपिए ³	पिपिम रुंधमंमं एमपिम

¹ Possibly मं.² Possibly रं.³ Possibly रं or रु.⁴ This wanting letter must be a variant of म.

36	समिरधे	रुंकेसधे	मिअमि[धि]	[पे]मुरधे
	रुं[मं]रधे	मिअ[प]धु	[कु]सरिधे	[र]मि[र]धे
	रुंउमध	सिधेसुंधे	[अ]पिमधि	धेमुंस[ध]
	[पु]एमधि	धेपुंमधि
37	केरसे[क] ¹	समुंसके	सुंसके	रिधुसके
	सुंरुं[मं]कु	रमिसके	रिकसेके	एमसेकु
	मधिसेकु	धिमसेकु	सेअमिके	धुरसेकु
	सधु[स]के	मिरसे[क]
38	धु[के]सपुं	[के]स[मुं]पे	सरिसुंपे	रिसरुपे
	सुं[के]समुं	[के]सउपे	स ² म[ए]पुं	रिकेसपुं
	सधेसपुं	मिधु[र]पुं	[के]सरुपे	मुंपेरपि
	सेकुंसेपुं	मिसेमपि

श्रीरुद्राचार्यशिष्येण परम-

माहेश्वर[रे]ण रा[ज्ञा] शिष्य-

ह्मिताय³ कृताः स्वरागमाः ॥

⁴ [E]ṭṭirṭum ḷirṭum [i]vai uriya : ॥

No. 29.—SONPUR PLATES OF KUMARA SOMESVARADEVA.

By B. C. MAZUMDAR, B.A., M.R.A.S.

This document, as will appear from its detailed description, consisted originally of four plates engraved on one side only, but in the place of the second and the fourth plates—now missing, two plates engraved on both sides were substituted, and one concluding line was attempted unsuccessfully to be engraved on the reverse side of the plate which was originally the third plate. When this document was unearthed by a cultivator in his field in 1908, the four plates now edited were found strung on a circular ring (supporting the seal), cut open at the lower end in such a manner, that all the plates could be taken out of the ring. The seal is rather peculiar, as it does not contain any legend and as it is fashioned in imitation of a lotus. The inner side of the seal is hollow. The lower external ring of the seal consists of fifteen petals, and the middle ring contains fourteen petals. On the top surface there is a seated figure with the right arm outstretched to the knee, within the enclosure of a blossoming creeper. The figure seems to represent a goddess, and, if so, she is the representation of Lakshmi. I may state, however, that the posture indicating peaceful meditation is hardly consistent with the figure of any goddess.

¹ Possibly कु.

Possibly मि.

² Read °ताय.

³ The four following words are written in Tamil characters of about the same period. Literally translated they mean: "These (scarcas) are appropriate (also) to eight and seven."

Kudimiyamalai inscription on music.

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